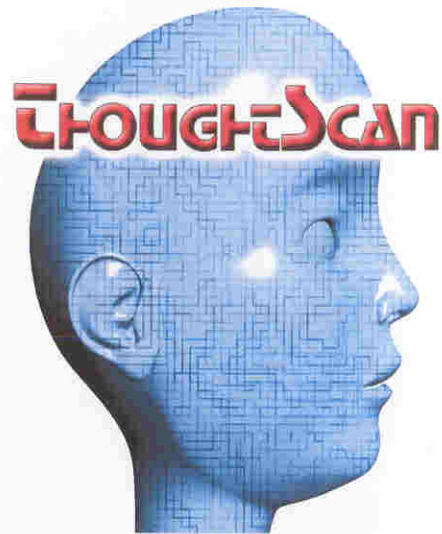
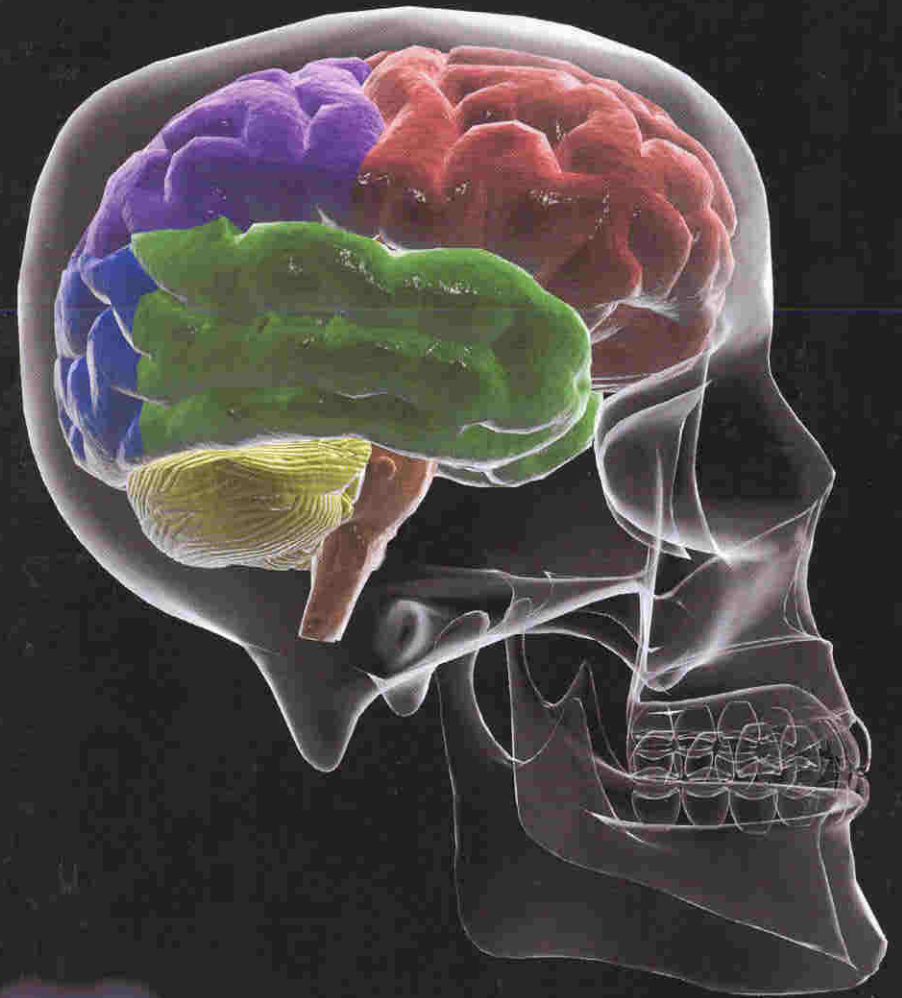


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FOREWORD

I think it's a bit funny that until three years ago, not many magicians (certainly not many new magicians) knew who I was. Now, after a couple of sets of videos and some books, many magicians think I am only a "magician's magician" and never perform for real audiences! This is especially bothersome as absolutely everything I have put out over the last three years is material that has been *tried by fire* over the course of 25 years or more. These are items that I have used to make a living and support my family in every performing situation conceivable, ranging from shows for stag parties and comedy clubs to those for Presidents and Fortune 500 CEO's!

Likewise, this apparatus and its uses have been around for a long time. Later, I will go into some of its history, but all I really want to get across is that this is a *professional* prop and the ideas for its use have been audience-tested time and time again.

Good luck with this and I promise you will have no regrets for investing in a product you will use your entire career.

Richard Osterlind
Falmouth, KY
March 2005

First Edition

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INTRODUCTION

The *Transparent Change Bag* seems to go in and out of vogue. It is one of the most valuable tools the modern mentalist can use. My first one was purchased from Tannen's Magic Company in 1973 when it was still located at 1540 Broadway in New York City.

It was called the *Deceptive Transparent Change Bag* and cost \$3.00. The bag itself was edged with shiny red ribbon and was credited, I believe, to U. S. Grant. The routine that came with it will be recounted later in this book. It is still one of the best!

In more recent years, Gene Nielsen put out a bag made like the new "Zip Lock" freezer bags. At the time, I was affiliated with Jeff Busby, who was marketing these. One day, Jeff told me he had a number of three-way bags on hand. I asked for one and devised the *Seafire Sequence* routine. This was both to promote the product and to take advantage of the James Bond novel, *Seafire*, that had been dedicated to me a year earlier by Bond author John Gardner. The routine and props turned out to be a huge success. This original outfit has become very rare and now sells on eBay for very high prices.

Little did most people know that, years earlier, I had come up with my own design for a change bag. Back in the 1970's, when I was working as a toolmaker with my father, I had come across a clear bag known as a shop (or job) ticket holder. These were made by

Avery and were constructed of very heavy, clear vinyl. They were trimmed with black material and were strong as steel!

I immediately gimmicked one to be a transparent change bag and began using it. After all these years, my original bag is still in perfect working order. The bag you now have in your possession is identical and will certainly give you as many years of service as mine has.

This outfit contains ideas that are old and tested as well as new and improved. You will see that not only are you getting a better product, but the nature of this improved bag will allow you greater ease in working and more flexibility in routining. I have included a number of ideas that are completely new and different.

You will also be pleased to see that the entire *Seafire Sequence* book test is included in these pages. It has everything the original had plus a streamlined working due to the nature of the new bag.

Finally, I have included two additional props to allow you to instantly perform *The Phantom Artist*, as demonstrated on my video series, *Easy to Master Mental Miracles*, and a special dictionary to allow you to end your book test in one of the strongest ways possible! This exclusive idea was featured in my book, *The Perfected Center Tear and Other Assorted Mysteries*.

All in all, I cannot imagine any magical product that gives you more bang for your buck than *Transparent Forces*!

THE BAG AND ITS BASIC USES

Upon examining your new *Transparent Forces* bag, you will see that it is 9 X 12 inches in size and is built for heavy-duty, industrial use. Beside the templates for the *Phantom Artist* effect, if you spread open the bag, you will see two clear inserts. For most of the routines, you will just need one insert, but you will need both for the *Seafire Sequence* routine. These are not attached in any way and can be removed easily. They will not, however, fall out accidentally because of the design of the bag.

For purposes of explanation, consider the front of the bag to be that section that is lower. This will always be the *fair* section. Consider the back to be the higher section that contains the wide black strip and the eyelet. This will always be the *force* section.

The main use of the bag is, of course, to force a piece of paper. For this simple routine, you will just need one insert. Have about twenty folded slips of paper bearing different names in the front side (*fair section*) of the bag and twenty slips bearing the same name on all the slips in the back side (*force section*).

Begin by having someone draw out a number of slips from the *fair* section and open them to verify all are different. Refold these and drop them back inside. Now have the spectator reach in and take out

one slip, but open the bag to the *force* section. The slip he gets, of course, is the force name. It is a good idea to hold the bag up high and have the spectator look away as he takes the slip. Your reasoning is, of course, that you don't want him to see the name he takes. The real reason is that you don't want him to notice that some of the slips cannot be taken!

Now let me show you how *Transparent Forces* can benefit even this simple routine. One of the main advantages of the bag is the rigidity of the bag itself. Because of the stiffness, you do not have to have folded slips of paper inside. You can, instead, use unfolded pieces of index card stock cut between two and three inches square.

Write the twenty different names on the cards and place them in the *fair* area with the names showing towards the front of the bag. Now write the force name on the other 20 slips and place these in the *force* area of the bag, but still facing front. The force names will be hidden behind the fair names and the bag can be shown all around. The stiffness of the bag keeps the slips from turning over!

Because the slips aren't folded, you do not need to go through the process of taking out some, opening them up, and refolding them. Instead, you can simply show the names and even put your hand into the front (*fair*) area and move them around a bit. All looks perfectly fair.

Turn the bag over and have the spectator reach in and take a card. Since he goes into the *force* area, he can only get the force name. You can see how much fairer this seems and how much time it saves. Little points like this make a world of difference!

You can, obviously, use the bag to force just about

anything you want. Although I would not recommend it for playing cards, you could use it for such if you wanted. I would probably use a miniature deck in the bag if I were to use cards at all. That would justify why you would use a bag instead of just spreading them for a selection. I prefer, however, to use the bag for different purposes. Names, numbers, designs, words, etc., can all be used to advantage. Just a little thought on your part will show the possibilities, but we have outlined a number of routines to get you started!

THE ORIGINAL ROUTINE

This is the routine that got me started so many years ago! This comes right out of the Tannen's catalog (No. 10) with a few simple changes.

EFFECT: Anyone is handed a large sealed envelope to hold. A transparent bag is shown and in it are placed several different colored silks. Anyone reaches in and pulls out one silk and retains it. The rest of the silks are removed and a handful of coins are tossed into the bag. Three people each reach in and remove a coin, keeping it hidden in their fist. Now several folded slips of paper are placed in the bag and three people each remove one.

Now—a spectator opens the large prediction and reads aloud, "I predict the following three things will take place. A person will select a red silk. Two silver coins and one copper coin will be selected. All names on the slips are different and the third person will select the name Dolores. P.S.—Al Thatcher took the copper coin!"

Isn't that a *great* routine? You involve seven people and it moves right along. At the end, there is even a little surprise that really seems impossible. This is using a piece of apparatus to its maximum!

I think you can fathom from the effect what the secret is. There are only three silks and two are placed

in one side and one in the other. The first spectator is forced to take the red silk, but because of the nature of silk, nothing seems suspicious. After the silk is selected, the other two are removed. Coins are then placed in the bag with all the silver going into one side and the copper coins going in the other. The coins are forced as per the prediction with the name of the person mentioned in the prediction getting the penny. Finally, the slips are different in the fair section and all the same in the force section. The first two are allowed a free selection while the third gets the force name.

I changed the original routine slightly to speed up the routine. I have the three silks (small 12-inch ones are my choice), coins and slips in the bag to begin with. In this case, it is alright to use folded slips of paper instead of the cards as they are not shown to be different beforehand. This perfect routine takes care of that! Before the show, make sure you know the name of someone sitting up front and write their name for the penny prediction.

Begin by showing the envelope and giving it to someone to hold. Show the bag and, in the process of explaining what's in it, remove a silk (not the force one) and replace it. Now have someone reach in to take a silk and force the red one. Toss the other two aside. (Notice how this makes it look so fair without you going out of your way to prove anything!) Now have two people select slips and force the name on the third one. Then do the same thing with the coins and force the penny on the person in the front. You do not have to remove either the slips or the coins when you are done. Have the prediction read and you are home free!

This simple routine plays just about as strong as you could possibly want. Please do not pass it over because it is old!

THE PHANTOM ARTIST

This is one of my favorite routines. This was a *closer* for me for many years. I used it on my *Easy To Master Mental Miracles* video series and it was a hit! The routine is credited to Percy Naldrett and Annemann and is found in *The Jinx* and *Practical Mental Effects*. The use of *Transparent Forces* makes this a dream to perform!

In the original version, three pictures of famous individuals were given—Lincoln, Washington and Bryan. We have supplied you with three templates of more contemporary figures—Elvis, Marilyn Monroe and David Letterman. The way to use these is to choose one and copy it using a scanner or copy machine. Then cut out all the black areas, forming a silhouette of the person. Fold this paper into a small package, adding a few loose slivers of paper within each fold. Finally, this folded packet is glued (with a glue stick) onto the corner of a whole sheet of paper. Fold this paper in half with the packet hidden inside.

To prepare your *Transparent Forces* bag, fill in the *force* area with small index cards containing the name of the person and fill in the *fair* area with names of other famous people. As mentioned earlier, these cards are not folded and the force names are hidden behind the fair names. You will also need a pair of scissors.

Begin by showing the bag and the different names contained therein. Use your hand to mix them up a

bit and then turn the bag over. Have your spectator reach in and choose one of the face-down cards. Although it is fairly safe to have them look at the bag as they do this, it is a bit more prudent to have them look away as there is always a slight chance they might notice the cards underneath can't be accessed.

Have them walk to the other side of the stage before they look at the name. Take out the paper and unfold it with the duplicate paper hidden against the base of the fingers of your hand. Fold the paper in half and then in quarters. Make the creases uneven. Pick up the scissors and begin cutting away as you ask your helper to concentrate on the name. Make your cuts both circular and angular, acting as though you are cutting out an intricate design. Keep cutting and folding, letting the pieces fall to the floor, and continue until you have cut away the entire sheet of plain paper. Please note that you can separate the prepared sheet from the normal one easily if you use a glue stick. If the sheets do not come apart, you can also just cut off the corner where they are glued together.

Now ask the spectator to name the person they have been thinking about out loud (the name they chose). Slowly unfold your paper, letting the loose pieces inserted earlier fall to the floor, until it is opened all the way. Hold up the paper against your clothing or some other dark surface to show the silhouette. The applause should be thunderous!

I should point out that since the audience knows the name of the person before you show the paper, they will easily recognize them even if all the pieces of the silhouette do not unfold properly. This routine is a killer and once you try it, you will use it often.

SEAFIRE SEQUENCE

This will be one of the main reasons why some of you will have purchased this outfit. I created and wrote up this effect in 1995, one year after English author John Gardner dedicated his thirteenth James Bond novel, *Seafire*, to me. The inscription inside the book reads:

*To my good friend
Richard Osterlind
As much of a Bond fan as I am
of his incredible talents*

I am eternally grateful to John for this great honor! I still occasionally find the novel in bookstores and I buy every one I find. I wanted to create a book test using "my" novel and *Seafire Sequence* was the result. The test was also meant to be a primer of sorts, showing many different techniques and stratagems used in such tests. I will detail the whole routine. You can use all or part of it. You can also fashion your own book test from the parts.

THE SETUP: You will need a total of fourteen books. I would advise you to use hardcover novels which you can purchase in a chain bookstore such as Barnes and Noble at the bargain counter for under \$5.00 each. (If you are like me, you probably have cases full of

novels you have already read!)

Remove the dust jackets from all the novels, but retain one that will be used with your force book. I will give you a nice touch at the end of the routine concerning your choice. Place this dust jacket in a Federal Express or USPS Priority Mail envelope and seal it. (You can get these free at your local FedEx office or Post Office.)

To prepare your *Transparent Forces*, place *both* vinyl inserts into the bag. Using the small index card idea, write the following numbers on twenty-five different slips: 29, 38, 47, 56, 65, 74, 83, 92, 119, 128, 137, 146, 155, 164, 173, 182, 191, 218, 227, 236, 245, 254, 263, 272 and 281. Notice that the digits of all these numbers add up to 11! Place these cards in the *front* compartment of *Transparent Forces*.

Next, take your force book and locate two pages that have a long, interesting word or name in the *center* of those pages. One of these should be an *odd* page and one an *even* page. Also make sure that neither of these two page numbers adds up to 11. It is also a good idea if they do not add up to 12 either.

Memorize these two page numbers and the force words in the center of each. Also memorize the gist of the first two or three lines of each of these two pages. You can use a crib sheet on your slate or pad, but it is much better if you memorize the information. The effort you need to recall this will look just like real mind reading to your audience!

Write the *odd* number on about twenty-five slips and place these in the center compartment of *Transparent Forces*. Write the *even* number on twenty-five slips and place these in the final compartment at the back of the bag. You will also need a large blackboard

and chalk. I use my *Ultra Board*, but you can also use a large pad and marking pen.

To set up the props have a table slightly behind you to stage left. (This is *your* left when you are on stage *facing* the audience.) The books are set up on the front of the table in four piles.

The piles going from stage left to stage right are three high, four high, three high and four high. The force book is on the bottom in this last pile of four. The slate and the *Transparent Forces* bag are behind the piles of books.

THE PERFORMANCE: I display the envelope and hand it to a spectator for safe keeping. A nice joke is to suddenly point out someone and say you have a special delivery package for him but he is not to open it just yet.

Invite another man to help you on stage. You want a man or someone who has *pockets* in his trousers or jacket. Talk about how many books you read and point to the table. Mention that here are just a few of those you have read lately. Invite him over to the table to show him some of the titles. As you point out the books, there is a lot of room for humor if you chose books that lend themselves to jokes. Off-color books or those on divorce, gardening, gambling or just about any offbeat subject will work. Use what fits your own sense of humor.

Pick up the stack nearest you which contains the force book on the bottom. Hand him the top two books as you mention the titles and authors. Now take back those two as you direct him to some of the other titles on the table. Casually place his two books down in an empty space and lay the other two books

in your hand on top of those, making sure the force book goes second from the top. As you do this say, "Let's pile all these books up in one stack. You stack them." He continues stacking all the books on this pile, but you have secretly gotten your force book into position already. When he is all done stacking, your book should be twelfth from the top! You can make a joke here about the tall stack of books apparently going to fall as you tell him, "Don't breathe on them!"

Now you pick up the *Transparent Forces* bag and show that it contains approximately three hundred pieces of paper with different numbers on them numbered from 1 to 300. This represents the average number of pages in the books. I sometimes say, "There aren't all three hundred numbers in here, but most of them. None are higher than 300." You show the front side of the bag and reach in to show some of the numbers. Since they are all different, there is nothing to be seen wrong.

Take out your hand and, as you are talking, open the bag to the center compartment. Tell the spectator to look away and reach in with his *right* hand, choose a slip and place it into his *right* pocket without looking at it. As he does this, let the bag close and then re-open it to the last compartment in the back. Have him reach in with his *left* hand, remove a slip and place it into his *left* pocket, also without looking at it. As he does this, let the bag close and re-open it to the first compartment with the different numbered slips.

Finally, tell him you are going to give him a lot of leeway and to reach in with *either* hand and take out one last slip. Let him look at it and decide whether or not he likes the number. If he says he does not, take it

back and put it away and have him grab another. Most of the time, however, they will stay with their first choice. Notice how this freedom gives the impression that *all* the choices were entirely fair!

Throw the *Transparent Forces* bag off to the side. *All the work is done before you apparently even begin!*

Have the spectator walk over to the stack of books as you first pick up your slate and chalk and then walk away to the other side of the stage. Ask him to just tell you the *first digit* of the number he chose. Let's say it is 1. Ask him to take a single book off the pile and place it aside. Next ask him if there is a *second digit* in his number and have him call it out loud. Say it is a 6. Ask him to count off six more books *one at a time*. Finally ask him if there is another digit in his number and to call it out. In this case, it will be a 4. Ask him to count off four more books *one at a time*.

When he is done, say, "Take the *top book* of the original pile left on the table." This will be the force book! Notice how fair the selection process looks and how it does not reek of mathematics. Also remember how you gave the spectator the opportunity to change his mind about the number. This will cancel any thoughts about the use of mathematics. Later, the other number used will also cancel this out.

Turn away from the spectator and make a big deal out of the fact that you cannot see what he is doing. Ask him to remove either slip from one of his pockets and to note the number on that slip. When he says he has it, turn to face him and ask him to concentrate on it. Holding the slate vertically, pretend to write something on the top of your slate, but keep it hidden. In reality, you write nothing. (Drag your nail across the slate to make some noise!) End by making

a line in the center of the slate about halfway down.

Next ask the spectator to open his book to the page number that he chose. When he has it, ask him to read the first two or three lines on that page to himself. By simply noting what side of the book he is looking at, you have everything you need to know to complete the routine! You gain six pieces of information because of where he looks!

If he is looking at the page on his left it is the *even* number; if he is looking at his right, it is the *odd* number. (This is true of *all* books.) Not only do you know the number, but you also know all the information you earlier memorized on that page. You also know what slip is left in his pocket and what pocket that it is in. All of this comes from one look!

Ask him to bisect the page he is looking at by drawing two imaginary lines from the corners to create an X. Tell him to bring his right finger down right where the lines intersect right in the *center* of the page. Tell him to lift his finger and see if there are any interesting or longer words near where he touched the page. You can direct him to the very word you want by saying something like, "Is the word a name? Does it begin with a 'J'?" Obviously, you use the patter that pertains to the word you memorized earlier. In this way you can direct him right to the word you want while making it look like a free selection on his part!

Tell him to concentrate while you write on your slate again. What you do is fill in both the word in the lower section of the slate and also the number you now know in the upper part. (You are working in a sort of one-ahead way, but without showing the audience anything.) The line you drew in the center of the slate emphasizes the fact that they are two predictions

Now you start the revelations. There will be plenty of them! Start by giving a general idea of the content of the top two or three lines. When you are done, ask him to read the lines aloud. When he does, and the audience sees how close you are, the applause will be thunderous! Next ask him the page number and the word he selected. When he names them, slowly turn over the board and show *both* predictions to be correct. Again you will get applause!

Now say, "I had my back turned to you when you removed that slip. Please think of what pocket the other slip is still in." Concentrate and then *name the pocket*! (You know this information in the simplest way. If he was looking at the *right* page, then the slip he chose came from his *right* pocket; if the *left* page, then the slip came from the *left* pocket. Either way, you know the pocket that still contains the other slip.) Then, before he can remove it, approach him and hold your hand near, but not touching, that pocket. You should make this appear as though you are trying a test in psychometry (without actually saying so.)

Now, pick up the slate, turn it over and write the number on that slip in bold letters horizontally across the back. Ask him to remove the slip and read off the number. Turn the slate around and show you are right again!

By this time, the audience will assume the effect is over. Approach the spectator and replace everything on the table except for the book he is holding. Remind him (and the audience) of how fair everything he did was. Remind him of the random way he stacked the books himself and how he chose that book. Stress how he could have chosen any book and how they are all different. Ask him to name the title and author of

the book he is holding *out loud* so the entire audience can hear. Walk over to the person holding the original FedEx envelope and take it back. Open it by tearing open the tab and have the spectator remove the dust cover from inside. Show it to be the one that goes on the very book he freely selected! Place the cover onto the book and either toss it aside or give it to the spectator to keep as a souvenir, finally ending the routine!

As you can see, this book test goes farther than most others do. You have a total of six revelations. They traverse effects going from telepathy to psychometry to precognition or hypnotic control. There are so many cancellations involved that it is impossible to follow the workings. The bag itself is out of play long before the routine gets rolling and its use seems totally incidental. Any backtracking will fail to fathom the solution.

In case you are wondering about the title, in my original version the book chosen was "my" book, *Seafire*. In addition to having the dust jacket fit at the end, I had the added effect of the spectator choosing a book that was actually dedicated to me. This was great for me, but not much help for everyone else. I tried to rearrange things so that it would play as strongly for anyone.

I hope you understand all the dynamics and thinking that went into this routine. There is a lot to learn from this and a lot that can be used in other tests. There is also room for you to interject more effects with other book tests. I will give you one to think about in the final chapter.

ERRATUM

This is one of the strangest ideas I have ever come up with. This appeared in my book *The Perfected Center Tear and Other Assorted Routines*. Here's the basic effect.

A person chooses a word from a book. The mentalist asks the person to look up the meaning of their word in a dictionary. When the person does, he cannot find the word. The mentalist asks if the word is a foreign or unusual word and the spectator says, "No." It is a common word. Then the mentalist asks if the page the word should be on is torn out. Again the spectator says it is not; it's just that the word *isn't there*. The mentalist asks for the word and, when told, directs the spectator to the back cover of the dictionary. Let's say the word is "automobile." Inside the back cover is a small slip of paper that says:

ERRATUM

THE PUBLISHERS
WISH TO APOLOGIZE
FOR A MISPRINT IN
THIS DICTIONARY.
THE WORD
"AUTOMOBILE"
DOES NOT APPEAR.

You can only imagine the reaction this gets! This is a brand new effect and it always hits the audience hard. The secret is diabolically simple. There are a number of cheap dictionaries that do not contain many, many common words. These are usually found in "dollar" or other discount stores. What makes them look especially authentic is the fact they contain the word, "Webster's" in the titles. This is taken as a brand name, but any dictionary can call itself "Webster." I scoured the local stores until I found one that could supply the dictionaries I needed. This is what is included in your outfit as a free bonus. I don't know how many more of these I can get, but yours should last a long time if not abused.

To use this effect, find a word in a book which you want to force that is not in the dictionary. You will be surprised just how easy this is. Just look for any word that is a bit longer. I found seven words within just a few minutes after I got the first copy of the dictionary. Most of the words in the "Mother of All Book Tests" are not in the dictionary you now have! Make up an "Erratum" slip as previously described with your force word on it and you are set to go.

The reason I decided to include this here is that it can be the perfect ending to an already incredible book test. Make sure one of the words in the center of the pages of your force book is not in the dictionary. Rearrange the working so that either you skip getting that word if that page is chosen first, or use the second number to do a second word in the book. Either way, you arrange to have the person look up that word at the end of the effect and not find it. Bring out the dictionary and perform *Erratum*. What more could you want out of a book test?